

Arts & Entertainment

Secrest series presents world-reknown artists

By Katie Venit
A & E Assistant Editor

Following last year's impressive schedule, this season's Secrest Artist Series promises to deliver another unforgettable lineup.

Starting off the season on Sept. 18 is Chitose Okashiro, a young pianist who tours both in Japan and North America. She is currently working on her sixth album featuring pieces from Wagner. For the series, Okashiro will perform pieces from Mozart, Debussy, Scriabin and Schumann.

Following Okashiro Oct. 25 is Hesperion XX. A group known for its dynamic performances and bold interpretations, it was formed in 1974 and focuses on Spanish music written before the 19th century.

Jordi Savall leads this ensemble of instruments including harp, percussion and viola da gamba and featuring soprano Montserrat Fiqueras.

Virtuoso trumpeter Doc Severinsen and His Big Band will appear in Wait Chapel Nov. 20.

This group, formally the acclaimed "The Tonight Show" Band, will play classic tunes from the Big Band era. When Johnny Carson left "The Tonight Show," so did Severinsen, who brought the band with him.

Reviewing a performance at the Indiana University of Pennsylvania, Jean LaCoe praised the band's performance in a November 1995 issue of *The Tribune-Democrat*. "While looking like they were having

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Jean LaCoe
The Tribune-Democrat

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A different type of orchestra graces the Wait Chapel stage Feb. 7. The Radio Symphony Orchestra of Berlin will perform pieces from Prokofiev and Stravinsky under the direction of conductor Rafael Fruhbeck de Burgos.

Acclaimed violinist Vladimir Spivakov will be the soloist for the orchestra, playing Tchaikovsky's Violin Concerto in D Minor. Spivakov's performing has been called "godlike, creating sound perhaps no other

living violinist has ever before successfully attempted," by *The New York Daily News*.

The Muir String Quartet will perform Brahms's Clarinet Quintet in B minor and string quartets by Hayden and Debussy March 20.

In honor of the group's namesake, Sierra Club founder John Muir, the Quartet donates proceeds from its Eco-Classics CD's to environmental and conservation organizations.

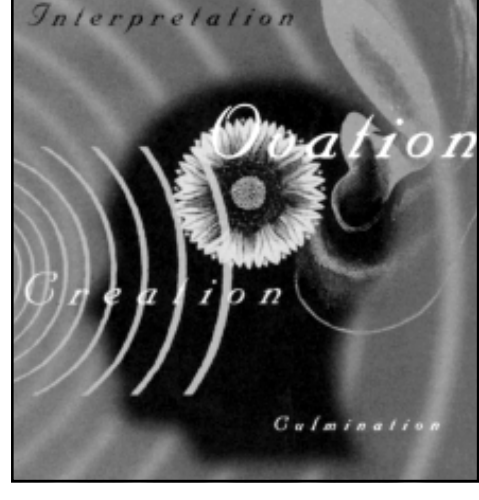
Clair Bloom will close out the year April 10. Bloom will perform a one-woman show, "Portraits of Shakespeare's Women."

Bloom has appeared in several films, including Woody Allen's "Crimes and Misdemeanors" and "Mighty Aphrodite." She has also starred in many stage productions, including "A Streetcar Named Desire" in 1974 for which she won major English theatrical awards.

Iris Fanger of the *Boston Herald* said in 1992, "Bloom is by turn resolute and fearful, courageous and cautious, merry and mad ... How refreshing that one British actress can remind us that life has not changed so much as it seems."

All of these events are free for students, staff and faculty, who are urged to obtain their tickets and arrive early to the events because the seating is limited.

Students must present a valid ID at the information desk in Benson University Center to obtain tickets the week before each event.



Courtesy of News Services

The Secrest Artist Series opens with pianist Chitose Okashiro September 18 (above). Other artists in the series will include Doc Severinsen and His Big Band of "Tonight Show" fame (top left), British actress Clair Bloom, the Radio Symphony Orchestra of Berlin and the Muir String Quartet.

New director takes the stage

Friedenberg speaks of his plans as the new theater director

By Katie Venit
A & E Assistant Editor

Following the retirement of Harold C. Tedford, a professor and the director of theater, John E. R. Friedenberg has been named the new director of theater. Tedford held the position for 32 years.

Friedenberg joined the theater faculty in the fall of 1988 as the theater manager. This took some of the duties of the director of theater in the areas of scheduling and front-of-house work such as ticket sales, programs and ads.

"A few years ago it became apparent that the scope of my duties had changed and I had become more involved with programming and production management," Friedenberg said.

His title changed to assistant director of theater to reflect this increased responsibility. "When it became clear that Dr. Tedford was retiring this past spring, I think it seemed a good solution for the program for me to continue my role and step up to take on more artistic duties with the program," Friedenberg said.

Friedenberg doesn't feel there is much that he will do differently from his predecessor.

"I think the program is very strong with high production standards and a good track record of solid productions providing our students with a firm understanding of theater.

"I think our audiences expect a certain standard of work and programming that I hope we will maintain," Friedenberg said.

Friedenberg sites shortage of space and financial resources for scholarships and aid for students with travel related studies as places that can be improved.

However, he predicts there will be some inevitable changes in the theater due to new faculty members who will affect the departmental dynamics.

"The season selection process and the range and types of shows we consider are likely to see some changes. The program is driven in large part by the interests and strengths of the faculty and students we serve.

"I think we will find ourselves stretching in different directions as we discover how our new mix of personalities and approaches resolves itself with our traditional, liberal arts approach to teaching and producing theater, but I really don't see us radically changing our approach or our programming — the values we all share remain pretty much the same," Friedenberg said.

Friedenberg says one of his main goals as director of theater is to boost the national reputation of the university, which he feels already has a great start in academics, production and in facilities and campus resources.

Friedenberg believes the university and the department need to become less secluded and "get our

selves out more and bring in artists from outside in. The master classes with Alec Baldwin, James Earl Jones and Claire Bloom are a start, as was the Mielziner exhibit in the gallery."

Friedenberg sites shortage of space and financial resources for scholarships and aid for students with travel related studies as places that can also be improved.

Friedenberg supports increased efforts to help students financially. He feels the travel fund founded last year in honor of Dr. Tedford is a start. "We have a long way to go before it will deliver any tangible support. There's a lot to do, but that is more exciting than daunting," he said.

"Everyone comes with ideas: faculty, staff and representatives from the students. We talk about possible shows, shows we've seen or read or liked."

According to Friedenberg, after discussing the various options, the theater faculty decides which of shows fit the best together and provide the best opportunities for students to participate in and to experience as an audience.

"We look at what we have done over the past few years, what other local theaters are doing; we look ahead at what we expect to do in the immediate future — a musical or Shakespeare perhaps.

"We talk a lot. We try to find a balance in all this which includes shows that directors and designers have a particular interest in doing. We do a lot of looking at combinations and individual pieces three, four, five times or more. And, somehow, as spring rolls over us, it comes together," Friedenberg said.

The season's Mainstage schedule will be: *The Matchmaker*, under the direction of Don Wolfe, a professor and chairperson of theater (*You Can't Take It with You, Noises Off*); *Mad Forest*, under the direction of Sharon Andrews, an instructor of theatre (*Holy Ghosts, Six Degrees of Separation*) and *Hedda Gabler*, under the direction of Friedenberg. A musical revue called *Closer Than Ever*, directed by one of the new faculty members Cynthia Gendrich, will also be performed.

As for next year, Friedenberg says it's too early to know what shows will be performed. "One of the interesting tasks will be trying to find the points of connection between our season and the theme of Business and Technology," said Friedenberg.

Second annual Lilith Fair tour features successful female talent

Vega, Myers, Elliot and others entertain despite heat

By Kelly M. Murdoch-Kitt
Old Gold and Black Reviewer

Holly McNarland is a tiny, Canadian twenty-something. She started playing guitar at 15, when a boyfriend showed her some chords.

She made the most of her 25 minutes on the Lilith Fair stage. Her commanding stage presence and shockingly powerful vocals drew a sizable crowd to the second stage, where six of the 11 artists performed on this stop of the tour.

Most songs were from her current album, *Stuff*. She strangled and shook these obviously personal compositions from an acoustic guitar that is almost bigger than she. "It's crazy how hot it is here!" she said of the 105-degree heat, before launching into the aggressive "Elmo" from *Stuff*.

"I've never been in heat like this. It's like people who have never been in snow before. It's bizarre!"



Kelly Murdoch-Kitt/Old Gold and Black

Skye Edwards's vocals soared for Morcheeba's set, a highlight of the Virginia Beach stop for the Lilith Fair.

"It really does affect everyone — men and women. If you don't get it yourself, then a mother, daughter, sister, friend or spouse could have it," Myers said, encouraging the crowd to make donations for cancer research.

She then laughingly told her drummer to shut up when he said, "We've seen you in heat!"

Billie Myers appeared after McNarland. Backed by a band of keyboards, flute, tambourines, two guitars, a bass and drums, Myers astonished the crowd with her gymnastic capabilities — both vocal, and physical.

"Why are you all sitting down?" she said in her lovely English accent, at the start of the set. Despite the intense heat, Myers coaxed the crowd to their feet as she bounced around the stage with her band. She climbed the stage structure between her first two songs, hoisting her wiry body onto the tallest amplifier. She seated herself on the edge of the amp and talked to the crowd about breast cancer awareness.

"It really does affect everyone — men and women. If you don't get it yourself, then a mother, daughter, sister, friend or spouse could have it," Myers said, encouraging the crowd to make donations for cancer research.

Her hit single "Kiss the Rain" was her final number and it had the crowd singing and swaying along. Afterwards, Myers stayed in the stage area, signing autographs for every fan who lined up for a signature or a photo with her.

Morcheeba performed after Suzanne Vega at the second stage. Morcheeba has recently become very popular in its native England but is only just beginning to penetrate American ears and airwaves.

"It's quite hard to define, really," lead singer Skye Edwards said of the band's sound. "It's kind of a mixture of a bit of folk, a bit of pop, a bit of blues guitar in there and some hip-hop beats as well. I didn't know if we would fit in, but we seem to be winning the crowds over when we play."

Edwards floated around the stage, an orange and turquoise butterfly, throughout Morcheeba's set. The tunes drew a large crowd and the backstage area was filled with other artists from the tour. Trish Murphy was enraptured and Natalie Merchant danced continuously while the band continued to weave intricate audio patterns.

Missy Elliott's set (and attitude) drew everyone back to the main stage. Though the sun had started to set, the temperature remained above 90 degrees. The audience was astonished when Elliott's dance troupe appeared in their vinyl costumes. Elliot's backup singers, rappers, musicians and dancers took the stage ten minutes before she appeared to prepare the audience. Elliott finally rolled in like a human bowling ball, wearing her signature inflated black vinyl suit.

See Lilith Fair, Page B6



Courtesy of News Services

John E. R. Friedenberg will replace retired Harold Tedford as director of theater.